15th

ASIAN ART SOCIETY

Tuesday
April
2025

CATA□Og□□ XXXXX On□□n□

PRAL ssue

WOEFACORe NTeNTs

Asian Art Society features an online catalogue every listing quality works of Asian art that have been vetted thoroughly select members, who are the expertsin-house bringing together a group of trusted dealers in Asian art, our platform offers a unique of wonders of art that collectors will not find elsewhere. To ensure the highest standards, member galleryis by invitation only and determined a selection committee of influential gallerists.

Society /AsianAr

Image: Cover Detail Khanjar by Pinterest on p. 18

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JAPAN	54

ART SOCIETY ASIAN

ALE S
PAR IL
RATW ORKs

are publ Eisted and changed each month. The
are pres objected with a full description and co-
dealers pro ding ct information Unlike auc-
sites or oth m platforms, we empower collectors to
directly int tact the member dealers for enqui-
and purchas es by clicking on the e-mail adress.
order to guar ntee the quality of pieces available
the catalogu es, objects are systematically valida-
by all our s lect members, who are the in-house
Collect exp rs. therefore encouraged to decide
buy with c mplete confidence. In addition to this
Asian Art S ciety proposes a seven-day full money
return po icy should the buyer not feel totally
with a pur hase. Items are presented by cate-
please ch ck the table of contents.
free to ask th price if the artwork is listed with
price on requ st.

ART SOCIETY ASIAN

01

MING DYNASTY VASE

China
dynasty Yuan
century 14th
45 cm (max.) x 30 cm (diam.)
44 cm (max.) x 43 cm (w.)
Provenance:
English private collection, purchased
2000
c.
on request

Project Edited by:
Fine Arts Ltd.
2415 M.88852
gallery@ras
www.rast

ART SOCIETY-ASIAN

02

yeLLOW geM, POLKI dIAMOND AMeL PeNDANT, NdING eMeRALd BeAd

China

4,1 cm length:

9,9 g weight:

1.200 € price:

PROJECT by:

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: www.olle[redacted]

ART SOCIETY-ASIAN

OB

Cripps was a huge force for good and
for raising money for China in the
to alleviate the appalling starvation there
the Japanese invasion. She visited China
the 1940s to give out this aid from the UK
was well entertained by the Nationalists,
Chiang Kai-Shek and Madam Chiang.
was immensely wealthy in her own right,
with links to the famous Soong sisters. She
went up into the mountains to meet Mao
Yunan and stayed there for about three
while there was the Nationalists and
3,500 Japanese fighting because of her
fear of shooting down her plane. She was
gifts by both sides - from the Chiang Kai-
and from Mao. An album of wood block
from Mao just sold at auction .

was strictly instructed by her husband to
super careful about not taking sides while
was there as it might otherwise be thought
be Britain's official attitude to one side or the
....her husband went on to be Chancellor
the Exchequer in the 1950s.

Lady
responsible
1940s
after
in
and
meeting
who
being
then
in
days.
Communists
and
given
Sheks
prints

She
be
she
to
other
of

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04

woman's headdress known as a perak is
Ladakh in Northeast India.

headdress consists of a central oblong
in red leather decorated with many rows
large turquoise beads and carnelian. An
silver ga'u box with applied fligree, coral
turquoise beads, are centrally placed. If
1960 to both sides by a black half-moon
cm (12 x 5 in) with the flaps, to be tied into a
behind the woman's back.
collected in the father of the
additional material in Ladakh set is
early 90s. It has rows of mother-of-pearl,
on red cloth and red coral strings.

perak's visible surface is covered with 128
stones; the biggest turquoise stone
placed at the front point, followed by the
best stones, where they are most striking.
perak is in a good condition, all the stones
to be original, none are missing. The
on the reverse show that the piece have
worn on the head.

over the top of a woman's head the
looks like a raised cobra (naga) ready
strike. In Hindu and Buddhist iconography
cobra with expanded hood represents
of a deity image, and the perak by
protection to the wearer.

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www.famart.com

This
from

The
panel
of
old
and
is
lambswool
cold
strings
knot

An
decorated
turquoise

The
turquoise
is
next
The
appear
marks
been

Draped
headdress
to
the
protection
analogy

perak is the status symbol for Ladakhi
her wealth, and position are shown
the number and quality of the stones,
turquoise as the dominant element; the
of the stones acts as a form of old-age
When security served intact the perak
traditionally passed from mother to
daughter as an her marriage as a family
Older examples that passed through
generations might be covered with
stones. When a woman has no daughter
perak could be inherited by a close female
given away, to a monastery or traded
the area. in

ART SOCIETY-ASIAN

05

the dagger is a miniature portrait ivory of The Maharajah of Vizianagram

old label to the reverse reading: 'portrait of Maharajah of Vizianagram. Presented with a gold hilted dagger by the Viceroy, Lord Dufferin, to General A.S. Rich about 1855 for saving life when attacked by a wounded cheetah'

India

18th to early 19th century

red velvet covered sheath with

hilt, decorated with gilt metal of artistic, or historical value. Certificate number:

34 cm (h.) x 9 cm (width max.)

Miniature:

Provenance:

English private collection

Publication:

Robert Hales, Islamic and Oriental and Arms, a lifetime's Passion by Robert Hales 2013, published by Tanner Butler Dennis Ltd, ISBN 978-0-9926315-0-5

on request

Accompanying

on

An

the

dagger

his

Gilt

Dagger:

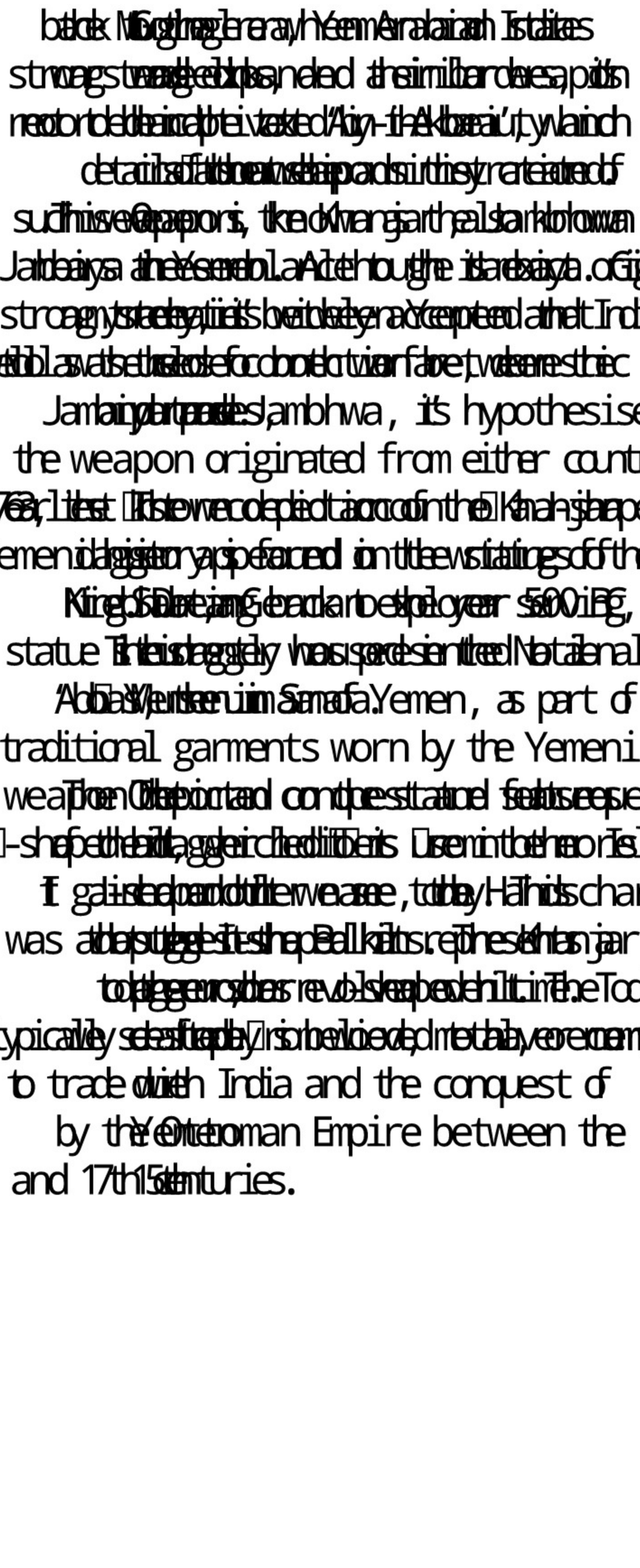
pre-1918

cultural

WH73KH97

Miniature:

Prepared by:
Object Eye
& Co Finch
[redacted]
enquiries@finch-and-co.co.uk
: +44 (0)7768 236921



During
had
was
provides
Akbar
India,
the
as
words
that
in
Jambiya
Carsten
Denmark.
Mahdi
the
people.
spread
lands.
and
traditional
its
bones.

The dagger became a symbol of pride in heritage, particularly in Yemen and Oman. It was integrated into [illegible] ceremony to honour family tradition.

Freedoms became more evident, the symbolism of Khanjars grew. While domestic tourism, such as slaughtering and [illegible] groom's attire during weddings, still [illegible] a [illegible] with [illegible] the dagger's [illegible] Many [illegible] the dagger's [illegible] honour [illegible] and [illegible] it was [illegible] that [illegible] to [illegible] huge [illegible] Many [illegible] saved [illegible] power.

The [illegible] adulthood.

06

except for a transparent wrap and gold
Her lithe body turns as she wrings out
long black hair on the white marble terrace
The woman is accompanied by
attentive handmaidens holding vessels
contain body oils, perfumes, ointments
lac for the palms of her hands and soles
her feet. A lady prepares to greet her lover,
air is with the anticipation. The blue,
on sky is streaked with red, rendering an
In the middle distance rises a
and the blossoms and leaves
and fresh blooming. In the far distance,
village is visible.
Amidst
on rectangular mounted nobles gallop in
the left and right.

these landscape features to a work
by the artist Har Jaimal in W. G. Archer's
1976,

NAYIKA PREPARING TO
MEET HER LOVER

A nayika
naked
jewelry.
her
of zenana.
four
that
and
of
the
cloudy
evening
gray
large
a
Amidst
structures,
from

Compare
signed
Visions

,

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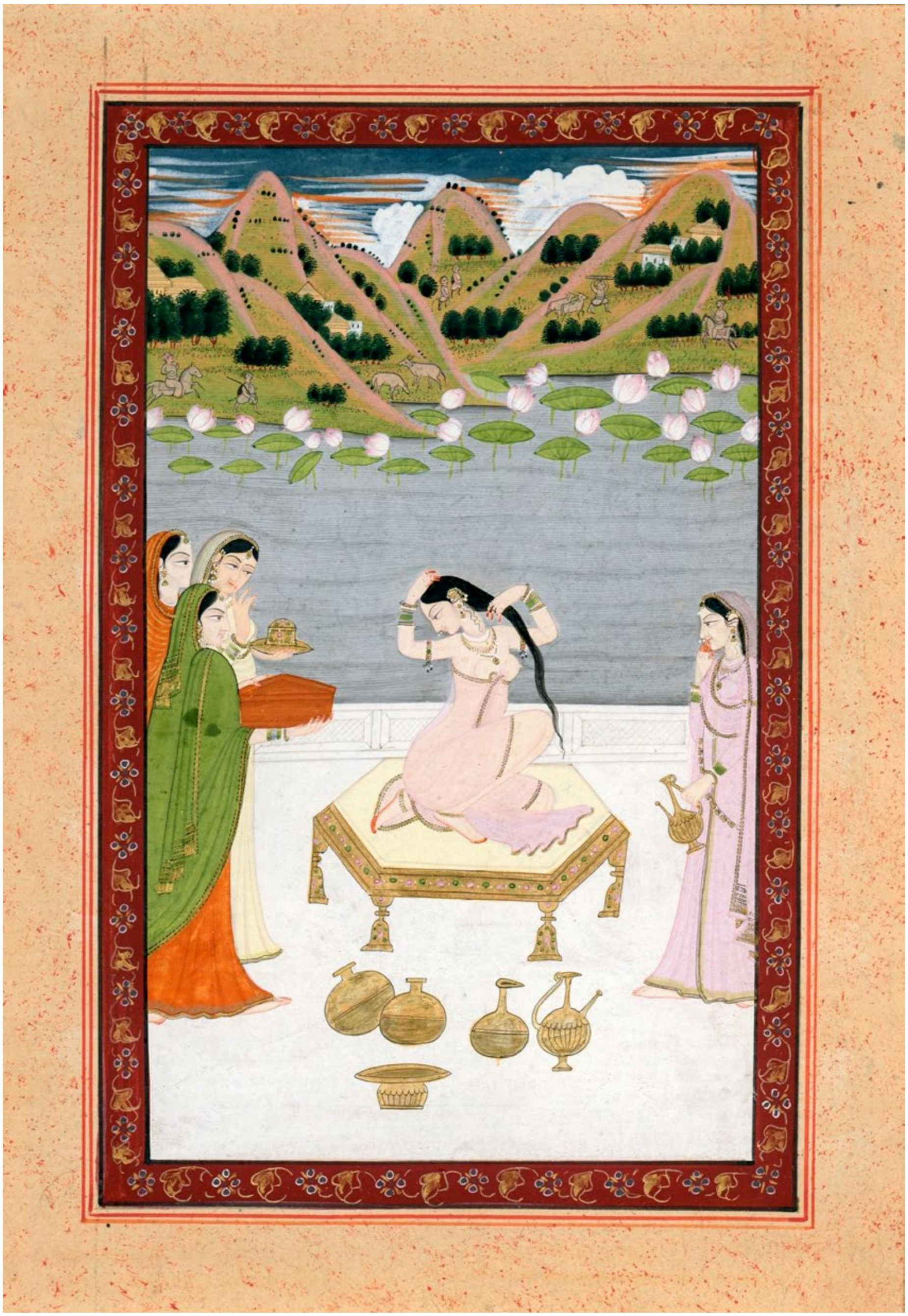

07

NAyIKA WRITING NOTE A

the frame of an arched window, a
sits on a carpeted terrace dressed in a
gleen sall and olange vell with gold tlim.
wears large ear and nose rings, strands of
and numerous jewels and ornaments. Her
comlanion awaltlng the lnlshed note to
to her beloved. Below, writing implements
a covered gold and jeweled plinth appear along
a knife, scissors, a small gold cup and a bowl.

India, Kangra,
1810–1820
Opaque watercolour heightened with
central female represents the consummate
on paper gold.
heroine, with a demurely lowered gaze
21 cm x 15.2 cm
an archetypal profile, shally delned leatules
24.8 cm x 19.7 cm
jet black hall. He the nose, smal led lips and
Provenance:
chin are enhanced by her subtle smile.
and Hell Garnion, New York, by
the guide is a courtesan or princess, this is an
1968 February
her features 1968 by
on request
classic look of a perfect Pahari heroine found in
miniatures since the development of the
style. The present painting is a wonderful
of the pan-Pahari style of Kangra originated
Gulel as a lesponse to the lncleasing lnfluence of
Mughal painting.

Within nayika
(heroine)
flowing
She
pearls
lemale
deliver
on
with

The
Kangra
and
and
shapely
Whether
idealized nayika,
the
countless
Kangra
example
at
naturalistic

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: www.kapoor[redacted]

08

wide and focused eye of the young maiden
the viewer's gaze directly to the figure's
with which she applies
by an affectionate child. She has already
herself with a

AIdeNMITH
MIRROAR

rings. The vermillion on each of her
In India,
1810 garments, decorated with green
matching
on paper
for
15,2
magenta
base
on request
charming portrait is unmistakably Pahari,
a bold and colorful tradition that
naturalistic Mughal techniques. This
of architectural framing (a view through
window) is typical among paintings from
in particular, as is the deep blue border
a gold foliate motif and a secondary
of speckled pink paper.

The
directs
hand
held
adorned
nath
and
fingertips
diaphanous
edges
appears
event
groomed.
the
the
cohesive

The
epitomizing
embraces
type
a
Kangra,
with
support

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to dance or romance. They are put into a grouping by Keshav Das, according to age: from sixteen to thirty (and thirty five (“The old and the learned say that in the years, this Nayika grows gradually, her brilliance increases day by day” (M.S. Randhawa).

This particular scene is an example of Kangra, Mugdha or Navodha, which is subsequently divided into Navala-Vadha (the newly wedded). The piece is framed by an oval opening with floral motifs and a rosy pink border .

The maiden is seen dressed in green and garbed by a delicate translucent orhani, elaborate jewelry seeking comfort from a companion. Here the nayika is draped in her Pahari princess, the nayika, her features displaying the classic look of a perfect heroine found in countless miniatures since the development of the Kangra style.

Her fine nose, red lips and shapely chin are enhanced by her smile. Whether the figure is a courtesan or this is an idealized rendering of a heroine found in countless miniatures since the development of the Kangra style.

Mugdha or Navodha, which is subsequently divided into Navala-Vadha (the newly wedded). The piece is framed by an oval opening with floral motifs and a rosy pink border .

Nayikas are put into a grouping by Keshav Das, according to age: from sixteen to thirty (and thirty five (“The old and the learned say that in the years, this Nayika grows gradually, her brilliance increases day by day” (M.S. Randhawa).

This particular scene is an example of Kangra, Mugdha or Navodha, which is subsequently divided into Navala-Vadha (the newly wedded).

The nayika is draped in her Pahari princess, the nayika, her features displaying the classic look of a perfect heroine found in countless miniatures since the development of the Kangra style.

Here the nayika is draped in orhani, companion. with the

Reference: Kangra Love .

Paintings, M. S Randhawa, New Delhi: National Museum, 1962. Print. 34, 35, figure 11.

Provenance:
Sotheby's, March 21 and 22
lot 103 1990
on request
Private collection
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: www.kapoor

10

PAIR OF RUBY AND DIAMOND EARRINGS

India, North
19th century
Gold, rubies, set in a floral
pattern, polki diamond. The
decorated with incised black
on gold enamel
Diameter:
3.500 cm

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ART SOCIETY-ASIAN

11

Red Ship Palepai are the most iconic of all
textiles and were extremely important
the Paminggir society. We see great ships,
birds and human figures that have been
as ancestors. However, this can only be
on as the last weavers who understood
rich iconography departed life more than a
ago, leaving no heirs to their knowledge.

Paminggir
Dist Kabupaten Lampung,
Indonesia
/Early 19th century
metal Cotton, wrapped threads,
supplementary weft
cm x 424 x 79 cm
Provenance:
Josef Gantzel, Switzerland and
York New
loan to the Indianapolis Museum
Art for 30 years
on request Private

Double
Indonesian
in
elephants,
interpreted
speculated
this
century

Object Edited by:
Murray Thomas
+1 415.378.0716
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reveals the 'House of the Ancestors'

Detail

ART SOCIETY-ASIAN

12
object is registered at the Documentation
for Ancient Indonesian Art in
ANCIENT JAVANese
gOLdWORK
ACKNOWLEDGEMENTS
queeNA,CONsTITUTIONg
FATOPKONOTCROW N
ITHARWOCK-CRysTAL
GEMSTONE,
ORNAMENT,
APAAINDF geM-seT
uPPERBRACELETS,
INCRUSTATIONS
HIGHCARAT
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6207436741
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are grateful to the Documentation Centre
Ancient Indonesian Art in Amsterdam
Mr. Jaap Polak for their assistance in
the specifics and date of this finial.

Gold of Java. Masterpieces of the
Kingdom (8th-12th century)

gold, created for the royal court, often
solid parts cast in cire perdue, was
with gold-plating, gold leaf, finely
motifs, and repoussé goldwork - a
Indonesia, which relief is hammered from
reverse of the finial. These luxurious
originate from Central Java between
8th and 10th centuries, during the reign
the Mataram Kingdom (Medang), a Hindu-
to the 11th century, the former
East Indies around circa 1900;
royal goldwork, created using the
and decorated with gemstones,
to Lombok between 1970 and 1980
and rock crystal. These gemstones were
merely decorative but were highly valued
their perceived protective qualities against
Professor Emeritus
Leiden University
Zebregs&Röell
repoussé technique a Javanese
is a metalworking technique in
relief designs are hammered from the
side using various shapes and sizes of
punches. This method was widely used

This
Centre
Amsterdam.

We
for
and
determining
above.

royal
Malaalam

royal
with
adorned
chased
technique
the
artefacts
the
of
Buddhist
8th

This
repoussé
chased,
including
glass,
not
for
malevolent

the
Melalwork

Repoussé
which
reverse
steel

Java's artistic achievements, including the Hindu-Buddhist temple of Prambanan, dedicated to the Hindu trinity of gods, and the Buddhist monument of Borobudur—the world's largest Buddhist temple—and was a symbol of royal power. The Hindu-Buddhist form of Southeast Asia's most magnificent monuments, Borobudur is a testament to the advanced and refined artistic and religious traditions that flourished in Java during the 8th to 12th centuries. This period saw the construction of these grand temples, which not only served as places of worship but also reflected the deep connection between the spiritual and the material world. The Hindu-Buddhist form of Javanese art, with its emphasis on intricate stone carvings and bronze sculptures, was heavily influenced by Indian traditions, yet it developed its own unique style that blended local beliefs with foreign ideas. This fusion of cultures resulted in a distinctive artistic language that was both sophisticated and deeply rooted in Javanese identity.

The development of Mataram artistic achievements was also closely tied to the region's political and economic power. The rulers of this period were known for their patronage of the arts, commissioning the construction of temples and monuments that served as both religious and political symbols. These structures were often built using volcanic stone, which was abundant in the region, and were adorned with elaborate carvings that depicted scenes from Hindu-Buddhist mythology, as well as images of gods, goddesses, and mythical creatures. The skill and precision of these carvings are a testament to the high level of artistic and technical expertise that existed in Java at the time.

This period was also marked by significant advancements in metallurgy, with the production of bronze statues and ritual objects reaching new heights of sophistication. The Javanese were skilled in the lost-wax casting technique, which allowed them to create intricate and detailed bronze figures. These bronze works were not only used in religious ceremonies but also served as symbols of wealth and status, with many of the statues depicting deities or royal figures. The use of gold and precious stones in royal regalia further underscored the sacred status of the rulers, who were often seen as divine or semi-divine beings.

As the 11th century progressed, the center of Javanese power began to shift from Central Java to the eastern part of the island, leading to the rise of new artistic styles and architectural forms. This shift was partly due to political upheavals and changes in trade routes, which made the eastern regions more prosperous and influential. The Javanese Empire, which would later become one of the greatest maritime empires in Southeast Asia, began to flourish during this time, and its artistic achievements reflected the wealth and power of its rulers. However, despite these changes, the legacy of Central Javanese art and culture remained strong, with many of its traditions and motifs being carried forward into the new era. The enduring influence of this period can be seen in the way that later Javanese artists continued to draw inspiration from the classical forms and techniques developed during the Mataram period, highlighting the lasting

PATRONAGE
JADE
GOLD
RACE

armbands are crafted using the repoussé
and show elegant scroll motifs and
central floral decoration. A primary green
cut in an oval shape, possibly reused
another culture or period, is set at the
surrounded by cabochon-cut rubies,
in a repeated floral pattern on four
Some stones have eroded, and some are
which points to a rather brittle material.
indentations were used, which would not
intended after such a long time.
85 and weighs 98 grams
large square bands have a hollow
and consist of two separate
connected by a pin (now lost),
that they were intended to be
on the upper arm rather than the wrist.
distinct scroll motifs, known as 'rolling
are seen in Javanese stone-carved
reliefs and sculptures, including
at Borobudur and temples in Myanmar,
and India.

These
technique
a
emerald,
from
centre,
arranged
sides.
lost,
Perhaps
remain

The
construction
sections
suggesting
worn
The
ornament',
temple
those
Cambodia,

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14

features elegant scroll motifs and floral
and is crafted from one thick sheet
gold, shaped through repoussé, hammering,
and engraving techniques. Gold loops are
at both ends of the necklace for fastening
the neck.

ANCIENT JAVANESE
GOLDEN BREAST
ORNAMENT
GOLDEN BELT OR
WAISTBAND

belt, using the same techniques, is crafted
three separate sheets of gold, connected by
sections secured with gold pins. Gold loops
soldered at either end for fastening, allowing
belt to be easily worn around the royal waist.
one person would wear two, three, or more

Indonesian
Gold
ornaments
Breast
) x 8 cm (D.) and weight: 160
grams
Waistband
1cm (D.) and weight: 153 grams
on request

fi
decorations
of
chasing,
soldered
around

The
from
hinged
are
the
Often,
belts.

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crown, known as an Usnisha cover ,was
royal crown from Java, worn by the highest
and intended to cover the topknot of a
figure, or sometimes statues.
ANCIENT JAVANese
curls on the crown reference the curls on
head of the Buddha, symbolizing that
king and queen are boohisattvas -future
Indonesian,
of reptiles
a rock crystal orb atop the crown symbolise
gold
the
protrusion on the Buddha's head, known as
bump of wisdom. The crystal also enables
rulers to radiate light when wearing their
a gold
6 20

This
a
royalty
royal

The
the
the
Buddhas.
enlightened
Buddhism.
snails,
onto
scorching
to
hours-long
forgot
head.
bodies,
exposed
maintain
themselves
the
discovered
that
create
path

The
the
the
the
crowns.
with
sphere,
quality.

crowns, all attributed by scholars to the
9th and early 10th centuries, were found
central Java. The archaeological unveiling of
so-called Wonoboyo Hoard in 1990 was one

Similar
late
in
the

the largest of and most significant Javanese
finds. In 2003, a fire raged at the National
Museum in Jakarta, and although in early
reports it was said that much of the collection
was saved, it slowly became clear that many
artefacts were lost. Thus far, it is
unknown what the ancient Javanese gold
has been lost or saved from fire or theft,
many fear the worst.

ART SOCIETY-ASIAN

16

Inro of three compartments made
maki-e
flowers of gold and silver
. Inside is in
CHRYSANTEMUM
with an Ojime in metal in the
Zodiac, a chrysanthemum flower and with
netsuke representing two chrysanthemum
buds. Japan
era (1603-1868)
in
2,5 cm
1,5
The
on
the root of the grecque word meaning
and "Anthemon" which mean flower ,
is litteraly the golden flower

from the baleful meaning it has in Europe,
chrysanthemum in Japan is overall a symbol
power ,but also of longevity and happiness.
golden flower originated from China and
in Japan along the Nara period, for long
was only regarded as medicinal plant to cure
drop fever .

order to understand the symbolism behind
flower we have to go back to 1500-1400
Chrysantemum were already cultivated in
at the
Tiaoqi
nobility
identified on some of the oldest Chinese

is only around the VIII th century that the
is introduced in Japan and

Beautifull
in kinji hiro
chrysanthemum
lacquer fundame

Presented
shape
its
flower

The kiku)
heraldic
family,
still
isles.
Breynius
Carolus
from
"golden",
chrysanthemum

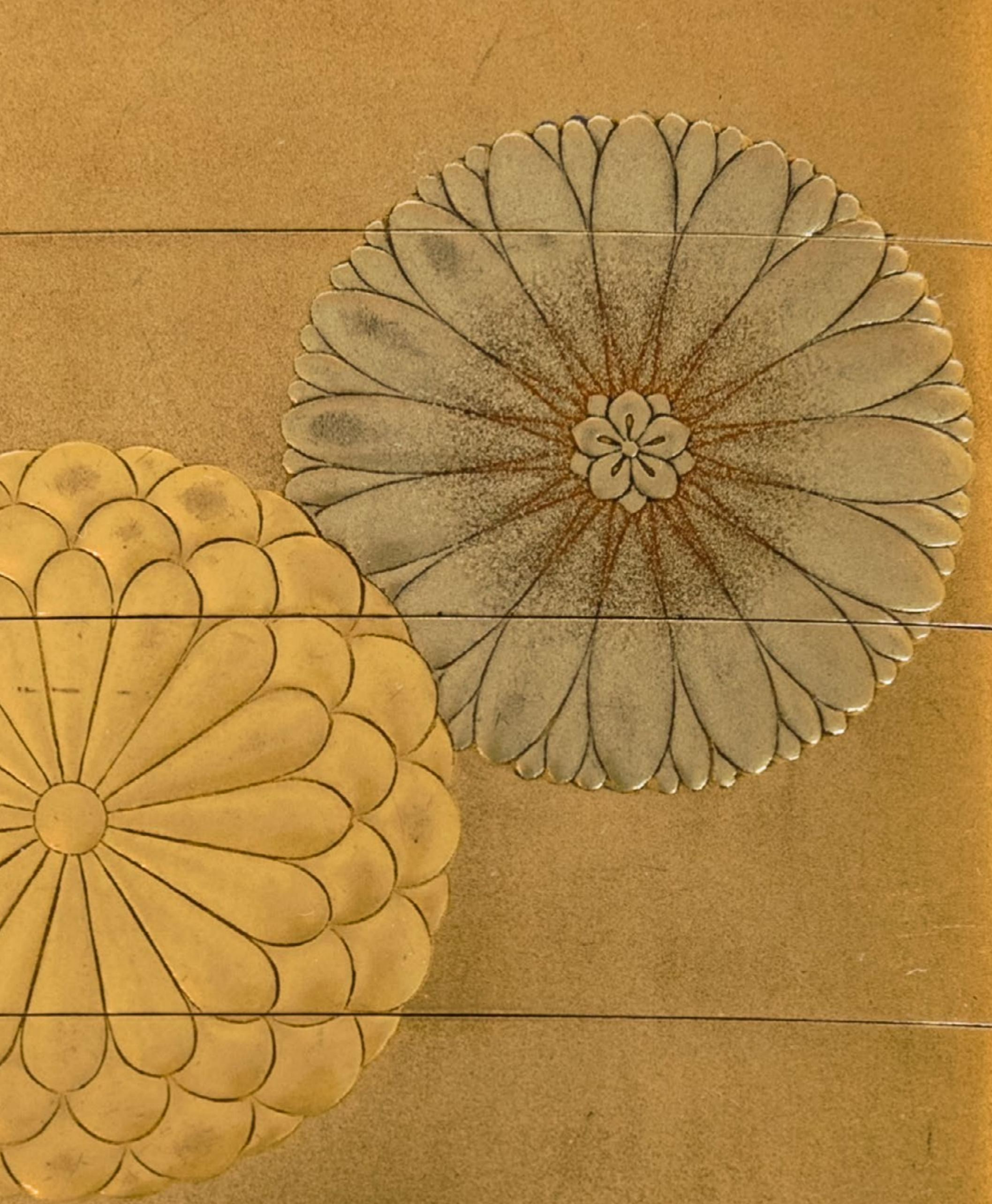
Far
the
of
The
arrived
t
and

In
the
BCE.
China
decorative
a
so
grow
be
porcelain.
If
chrysanthemum

culture of the Edo period, all
Japan flower will also be used as a model
the imperial signet.
addition, chrysanthemum is also one of the
"Juzu", Hakama, the imperial family could be
to display. This symbol, known
chrysanthemum are together. Therefore
or on the 9th season,
chōyō festival is for the
Kamigamo shrine (Kyoto). After the
of the "Jūnichi-e" festival,
shooting bows
arrows while white raven costume take
with symbolism succeeded the reason invitation
all the to and the flowers all around,
the Japanese passport, or on the 50-yen
for example. Also, the supreme order
the flowers still existing today
is the Edo period, this type of a
XIII century, the Emperor Gotoba
emperor. To stylize the sixteen petaled
chrysanthemum is the only flower
the chrysanthemum represents all
once the emperor persona, the imperial
and the Japanese people. It is said that
honor former emperors their thrones were
covered with chrysanthemum flowers,
originating "Chrysanthemum
to the heir to Japan. Although
the Japanese noble
chrysanthemum growing became
along the Edo period, originating from
imperial city of Kyoto. Numerous people
dedicate the selection and creation
new Chrysanthemum varieties and expose
production in traditional family inn or
the numerous temples of Kyoto. All
form, shape, name of the variety
even costumes were conscientiously noted in a
. Even though it was essentially present
Kyoto, imperial city, between 1688 and 1703,

the
over
In
four
"member
and
nobles".
Winter
summer
chrysanthemum.
pictural

This
and
on
coin
of
and
Japanese
the
Chrysanthemum
awarded



ART SOCIETY-ASIAN

17

Kamo Kurabe-uma is a ritual horse race.
to pray for good harvests, peace and
it takes place as part of religious
to honor the deities of the Kamo shrine
Kyoto's Kamigamo-jinja temple and is held
year on May 5. The race has its origins in the
exception of the first edition, being held in 1093.
the beginning of the 11th century, which is written
the signature of the artist, Tosa Mitsuyoshi (1539-
A painter of the late Azuchi-Momoyama
Mitsuyoshi (1539-1613, 1603-1868) periods, he
his career in Sakai, Osaka prefecture, and
a member of the Tosa
period
the 16th century was dedicated to
cm (and 1869 inches), each
styles of the Heian period (794-1185). Its
of the court, nature and Japanese literature.

in the 15th century, members of the Tosa
held the position of head of the
painting office at the imperial court in Kyoto.
hereditary position gave the Tosa an absolute
monopoly among the aristocratic and
classes.

, in the following century, social unrest
the Tosa's existence in Kyoto increasingly
On the death of Tosa Mitsumoto (1530-
lost contact with the imperial
shogunate
prefecture. He placed himself
of wealthy merchants.
contact@ga[redacted]
of the artist's works are preserved in
Tale of Genjine from
National Museum, the Sakai City Museum
the Metropolitan Museum of Art in New York.

The
Organized
prosperity,
festivities
in
every
Heian

On
the
and
1613,
土佐光吉.
(1568-1600)
made
was

The
yamato-e,
subjects
This
scenes

Founded
family
e-dokoro,
the
This
artistic
warrior

However
made
precarious.
1569),
and
e-dokoro
trading
under

Several
museums.
The
Kyoto
and

ASIAN ART
SOCIETY